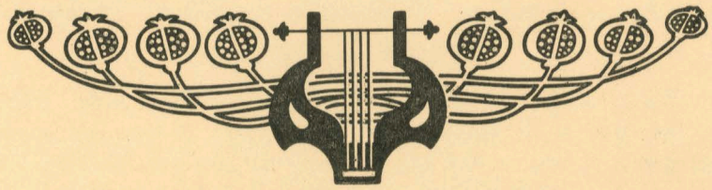
VALSE ROMANTIQUE

By

ERNST C. KROHN



BIOGRAPHICAL SKETCH AND GLOSSARY

FINGERING, PHRASING, PEDALING, AND INSTRUCTIVE ANNOTATIONS ON FORM AND STRUCTURE AND INTERPRETATION

By the COMPOSER

St. Louis London

Price 35 Cents

PRINTED IN U. S. A.

No. 661

PROGRESSIVE SERIES COMPOSITIONS

Catalog No. 661

VALSE ROMANTIQUE

Biographical Sketch—Ernst C. Krohn

Born in New York, December 23, 1888

ERNST C. KROHN studied music with his father, who had been a pupil of Kullak, Rohde, and Grell, graduating from the Krohn School of Music at St. Louis in 1909 and becoming a teacher of the piano there the same year. He subsequently studied piano with Ottmar Moll, becoming Moll's first assistant and later, member of the faculty of the Ottmar Moll Piano School. He also taught at Lenox Hall, a private school for girls, from 1913 to 1923. He gave his first piano recital in 1915.

His studies in the grading of piano music led to the appointment, by the Music Teacher's National Association, of a committee whose Standardized Scheme of Grading Piano Music is now utilized by most American publishers. He has written extensively on musical subjects, having contributed articles to the Musical Quarterly, Musician, Etude, Missouri Historical Review, and Zeitschrift fuer Musikwissenschaft. Among his piano compositions may be mentioned "Valse Serenade," "Valse D'Amour," "Twilight at the Crag," "River Romance," "Sunset on the River," "From a Toy House," and "Prairie Sketches."

Form and Structure: This composition is in Three-Part Song-Form. Part One (meas. 1-32) is in the key of E-flat major. It consists of two sentences, each sixteen measures long, the first four measures of which are melodically similar. Part Two (meas. 33-64) is in the key of B-flat major. It also consists of two sentences, each sixteen measures long. Part Three consists of one sentence sixteen measures long. Meas. 65-76 are melodically identical with the corresponding measures of the second sentence in Part One (meas. 17-28), but are more richly harmonized. The coda-like ending at meas. 76-78 closes with the same cadence and double-note passage (meas. 79-80) that was used to end Part One.

Interpretation: The first sentence in Part One should be played in a spirited manner and very gracefully, the accompaniment being subdued somewhat, the melody singing out with a mellow tone. In the second sentence care should be taken to play the octaves lightly. The broken tenths in the left hand at meas. 21-24 will require more tone, so that an effective climax is reached at meas. 25-27. The double-note passage at meas. 31 should go very lightly. The fingering indicated will compel a *non legato* rendition, the pedal providing color. The romantic melody in Part Two demands careful tone modulation and some freedom of time. The initial chord at meas. 33, 35, 49, and 51, must sound through into the measure following, as if tied over. The descending eighth passage at meas. 33-34, 35-36, 49-50, and 51-52, must be played very softly. Take care to play the octaves at meas. 56-62 very airily and gracefully. Meas. 65-66 should go slowly and very expressively. The phrase B-flat, C, D-natural, in the left hand should be brought out. The tempo should be gradually hastened until at meas. 69-70 the original speed of Part One will have been attained. Attention is called to the inner voices at meas. 71-72 (C, B, B-flat, A) and at meas. 73-75 (E-flat, D, D-flat, C, B-flat, A-flat) which may be made prominent. A big climax should be worked up at meas. 73-75. The phrase at meas. 76-77 should be played in a lingering manner, the succeeding phrases with much color. The final double-note passage should go rather slowly and delicately.

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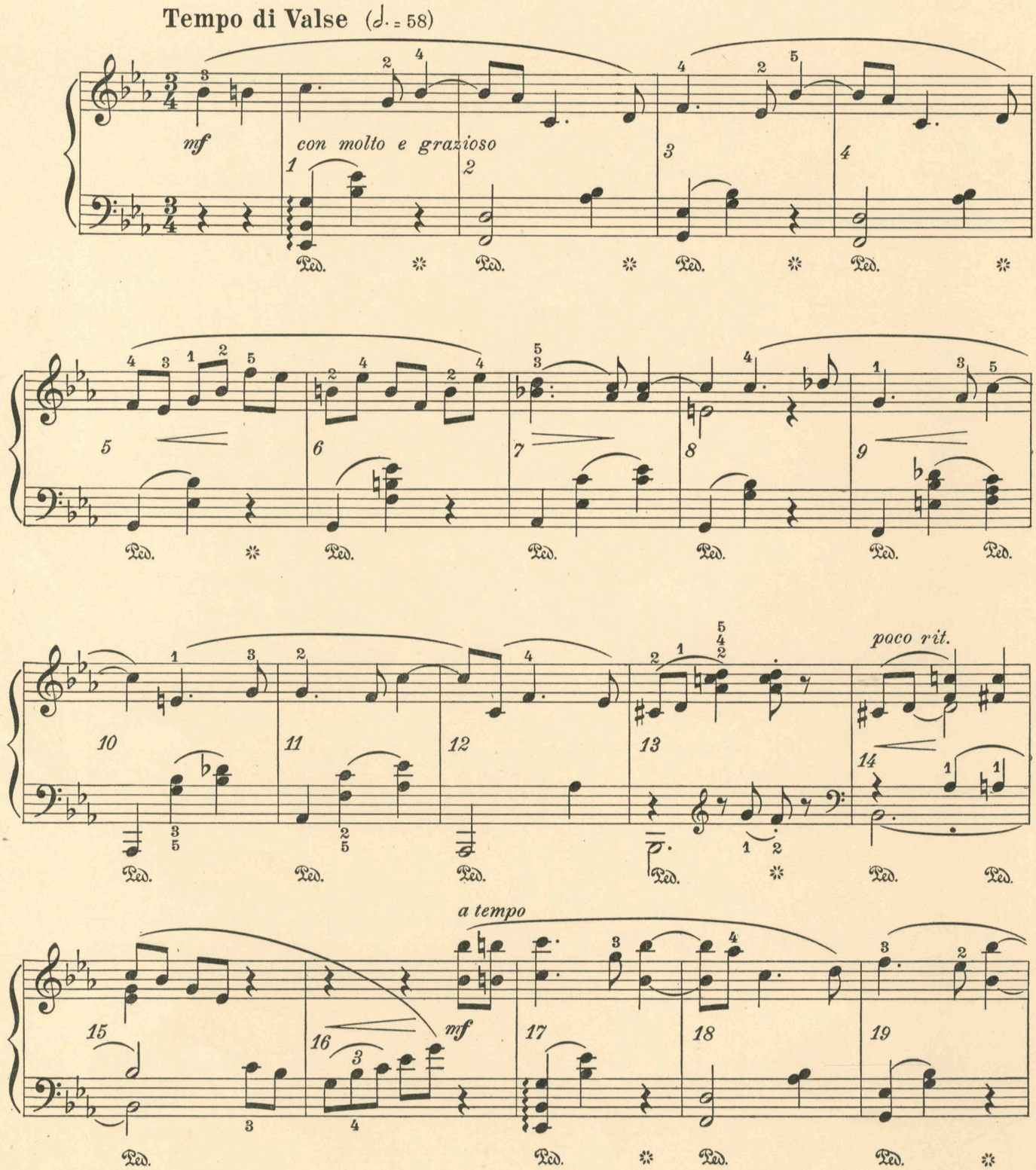
VALSE ROMANTIQUE

Glossary

a	pronounced	äh	(in, by)
amoroso	"	äh-mō-rō′-zō	(tenderly, lovingly)
a tempo	"	ä tĕm′-pō	(in time)
con	"	kŏn	(with)
crescendo (cresc.)	"	krê-shĕn′-dō	(gradually louder)
delicato	"	dĕl-ē-kä′-tō	(delicately)
di	"	dē	(of)
dolce	"	dōl′-tshā	(sweetly)
e	"	ā	(and)
espressivo	"	ĕs-prĕs-sē′-vō	(expressively)
grazioso	"	grä-tsē-ō′-zō	(gracefully)
legato	"	lā-gä′-tō	(connected)
lunga	"	lo͞on′-gä	(long)
meno	"	mā′-nō	(less)
molto	"	mōl′-tō	(very much)
mosso	"	mōs′-sō	(movement)
moto	"	mō′-tō	(motion)
non	"	nŏn	(not)
passione	"	päs-sē-ō′-nĕ	(passion, strong feeling)
poco	"	pō′-kō	(little)
ritardando (rit.)	"	rē-tär-dän′-dō	(gradually slower)
sempre	"	sĕm′-prĕ	(always, continually)
tempo	"	tĕm′-pö	(time)
teneramente	"	tĕn-ĕ-rä-mĕn′-tĕ	(tenderly)
tranquillo	"	trän-kwēl′-lō	(quietly)

Valse Romantique

ERNST C. KROHN, Opus 20

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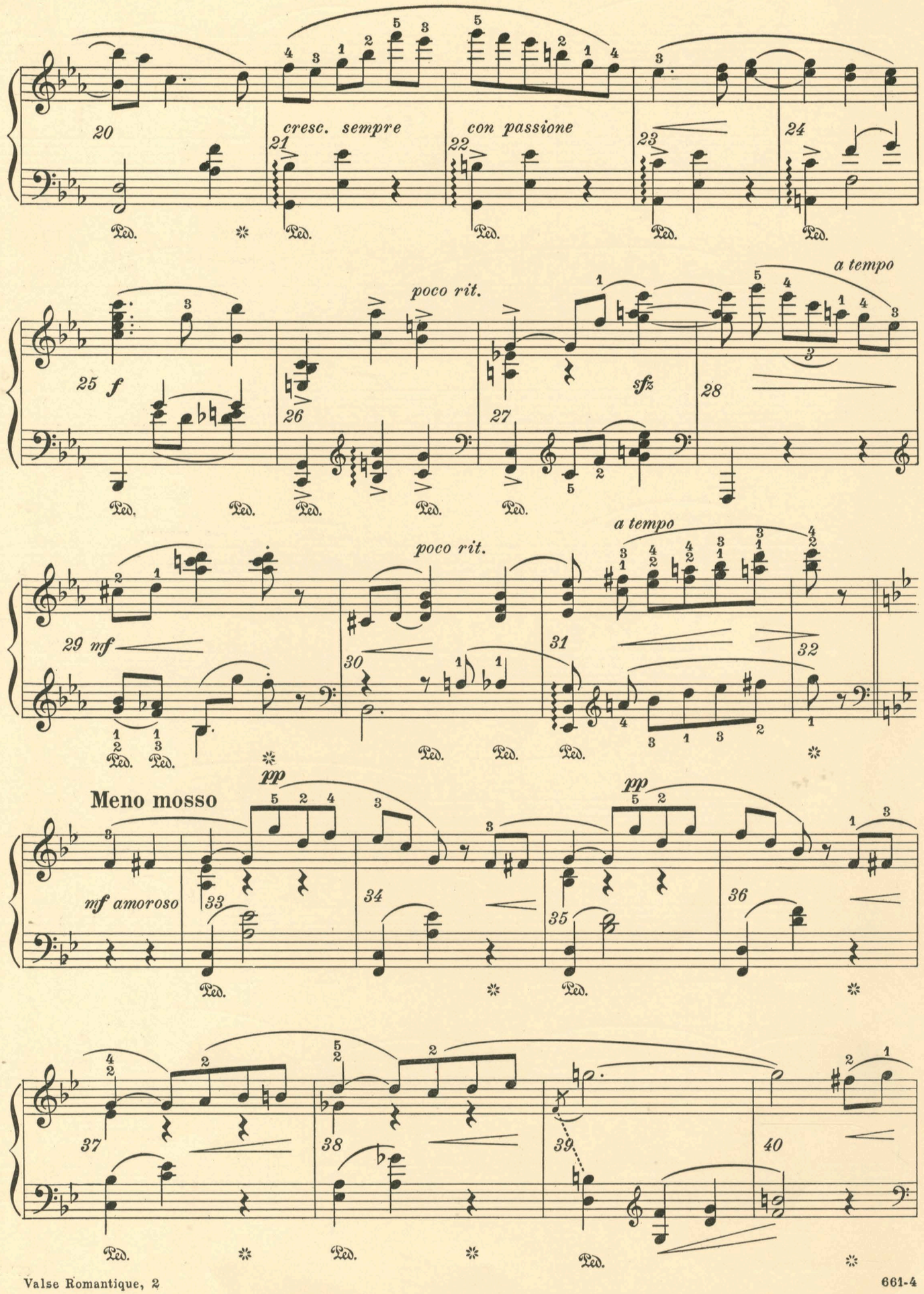
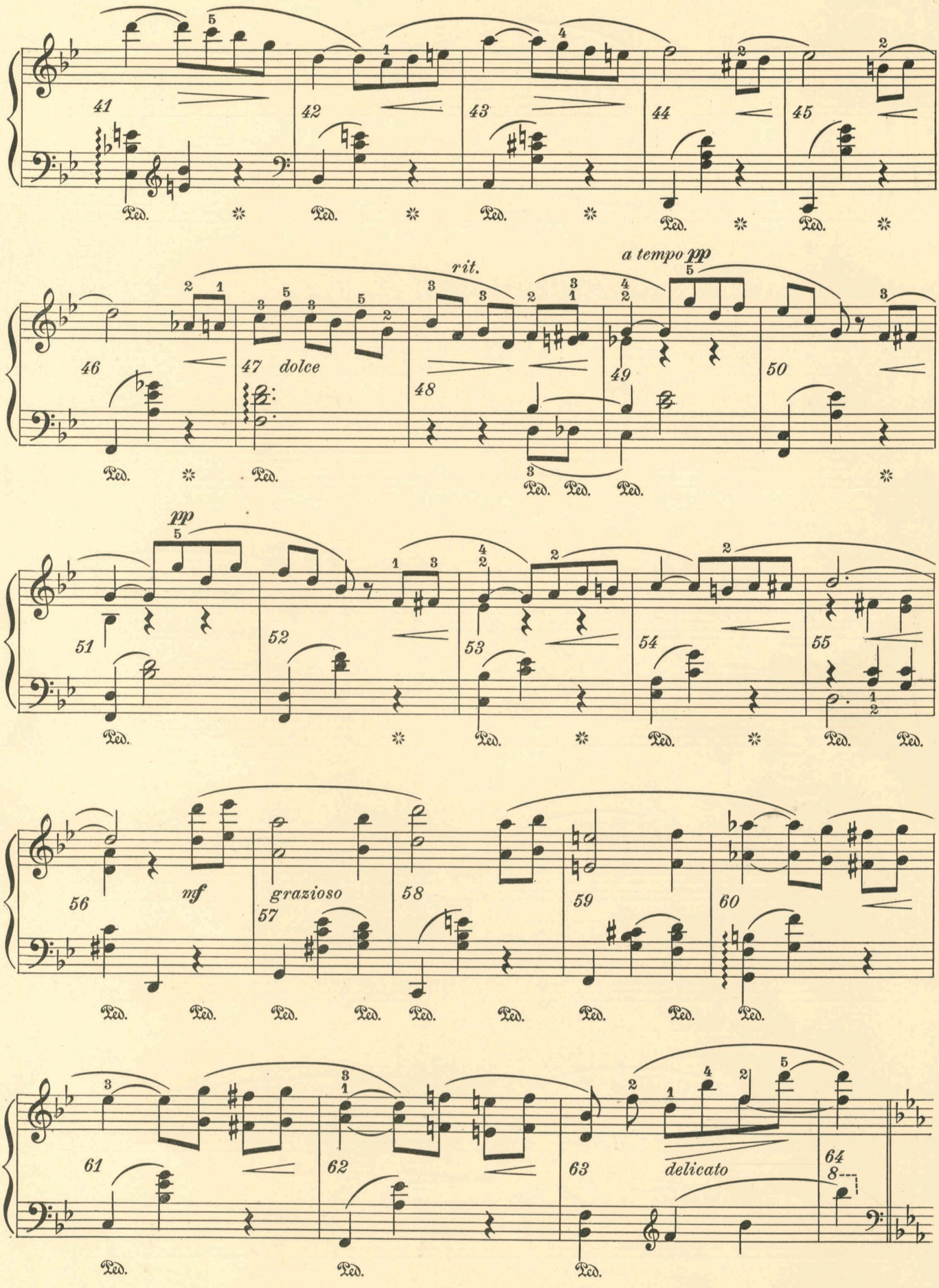
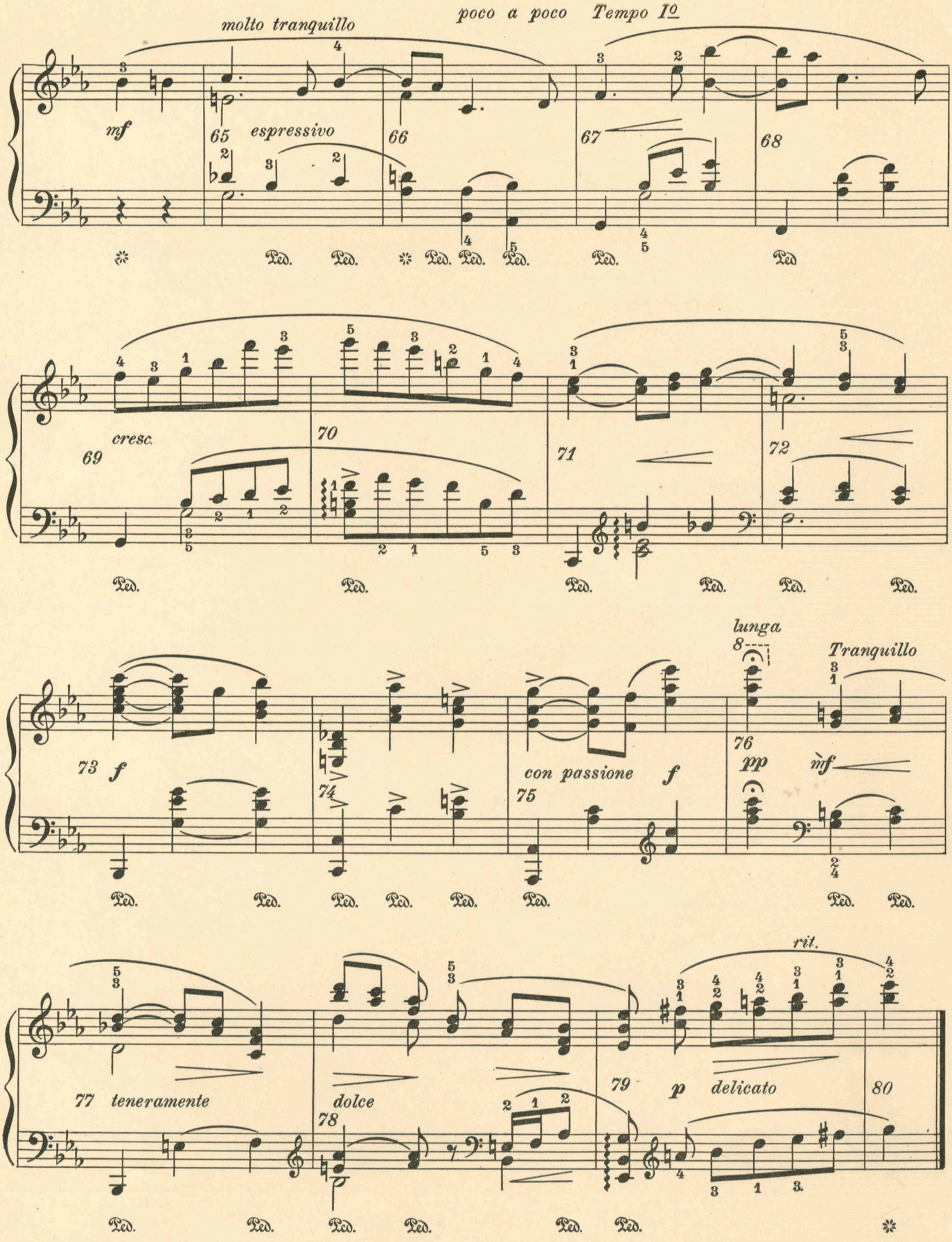

20
cresc. sempre
con passione
21
22
23
24
Ped.
25 f
poco rit.
a tempo
26
27
sfz
28
29 mf
30
31
32
Meno mosso
pp
mf amoroso
33
34
35
36
37
38
39
40


41
42
43
44
45
46
47 dolce
rit.
48
a tempo pp
49
50
pp
51
52
53
54
55
56
mf
57
grazioso
58
59
60
61
62
63
delicato
64

molto tranquillo
poco a poco Tempo Iº
mf
65 espressivo
66
67
68
cresc.
69
70
71
72
73 f
74
con passione
75
f
lunga
8
Tranquillo
76
pp
mf
77 teneramente
dolce
78
79
p
delicato
80
rit.
Ped.

Recitation Questions

1. Give a brief sketch of the life and work of the composer.
   Ans.

2. Classify the form of this composition.
   Ans.

3. How long is each sentence?
   Ans.

4. What is the key of Part One?
   Ans.

5. How should the first sentence in Part One be played?
   Ans.

6. What does the romantic melody in Part Two demand?
   Ans.

7. How should the phrase at meas. 76-77 be played?
   Ans.

8. How should the final double-note passage go?
   Ans.

9. Define *amoroso, lunga, teneramente.*
   Ans.

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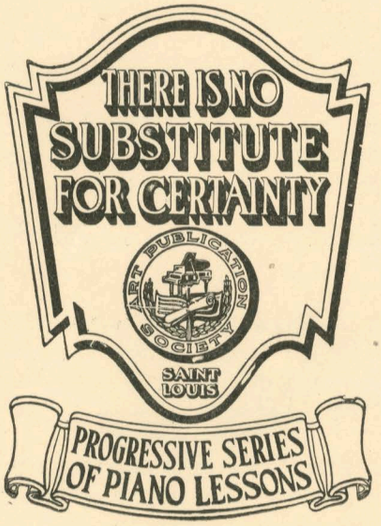
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